

Chinese and Korean Art before 1279



11-1 • CERAMIC SOLDIERS

From the mausoleum of Emperor Shihuangdi, Lintong, Shaanxi. Qin dynasty, c. 210 BCE. Earthenware, life-size.

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As long as anyone could remember, the huge mound in Shaanxi Province in northern China had been part of the landscape. No one dreamed that an astonishing treasure lay beneath the surface until one day in 1974 peasants digging a well accidentally brought to light the first hint of riches. When archaeologists began to excavate, they were stunned by what they found: a vast underground army of some 8,000 life-size terra-cotta soldiers with 100 life-size ceramic horses standing in military formation, facing east, supplied with weapons, and ready for battle (**FIG. 11-1**). For more than 2,000 years, while the tumultuous history of China unfolded overhead, they had guarded the tomb of Emperor Shihuangdi, the ruthless ruler who first united the states of China into an empire, the Qin. In ongoing excavations at the site, additional bronze carriages and horses were found, further evidence of the technology and naturalism achieved by artisans during Qin Shihuangdi's reign. The tomb mound itself has not been excavated.

China has had a long-standing fascination with antiquity, but archaeology is a relatively young discipline there. Only since the 1920s have scholars methodically dug into the layers of history at thousands of sites across the country, yet so much has been unearthed that ancient Chinese history has been rewritten many times. The archaeological record shows that Chinese civilization arose several millennia ago, and was distinctive for its early advances in ceramics and metalwork, as well as for the elaborate working of jade.

Early use of the potter's wheel, mastery of reduction firing, and the early invention of high-fired stoneware and porcelain distinguish the technological advancement of Chinese ceramics. Highly imaginative bronze castings and proficient techniques of mold making characterize early Chinese metalworking. Early attainments in jade reflect a technological competence with rotary tools and abrasion, as well as an aesthetic passion for the subtleties of shape, proportion, and surface texture.

Archaeology has supplemented our understanding of historically appreciated Chinese art forms. These explored human relationships and ethical ideals, exemplifying Confucian values and teaching the standards of conduct that underlie social order. Later, China also came to embrace the Buddhist tradition from India. In princely representations of Buddhist divinities and in sublime and powerful, but often meditative, figures of the Buddha, China's artists presented the divine potential of the human condition. Perhaps the most distinguished Chinese tradition is the presentation of philosophical ideals through the theme of landscape. Paintings simply in black ink, depictions of mountains and water, became the ultimate artistic medium for expressing the vastness, abundance, and endurance of nature.

Chinese civilization radiated its influence throughout East Asia. Chinese learning repeatedly stimulated the growth of culture in Korea, which in turn transmitted influence to Japan.

LEARN ABOUT IT

- 11.1** Trace the developing period and regional styles in the art of early China and Korea and assess the relationship between Chinese and Korean traditions.
- 11.2** Explore the principal themes and subjects of the diverse artistic production of China and Korea from the Neolithic period through the thirteenth century CE.

- 11.3** Probe the relationship between the history of art and the evolving Confucian, Daoist, and Buddhist traditions of China and Korea.
- 11.4** Discuss the development of traditional Chinese landscape painting and learn the vocabulary and principles that allow us to characterize, interpret, and discuss it.

THE MIDDLE KINGDOM

Among the cultures of the world, China is distinguished by its long, uninterrupted development, now traced back some 8,000 years. From Qin (pronounced “chin”) comes our name for the country that the Chinese call the Middle Kingdom, the country in the center of the world. Present-day China occupies a large land-mass in the center of east Asia, covering an area slightly larger than the continental United States. Within its borders lives one-fifth of the human race.

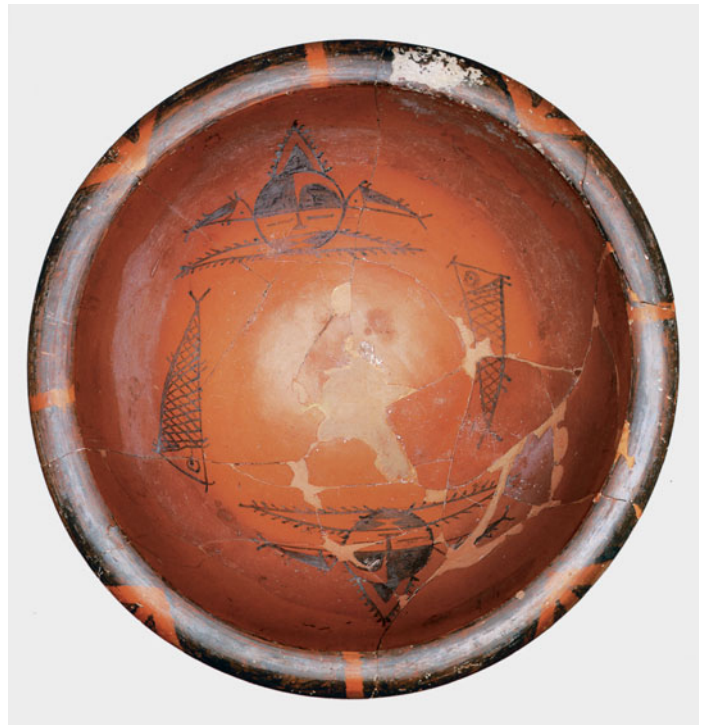
The historical and cultural heart of China is the land watered by its three great rivers, the Yellow (Huang Ho), the Yangzi, and the Xi (**MAP 11-1**). The Qinling Mountains divide Inner China into north and south, regions with strikingly different climates, cultures, and historical fates. In the south, the Yangzi River flows through lush green hills to the fertile plains of the delta. Along the southern coastline, rich with natural harbors, arose China’s port cities, the focus of a vast maritime trading network. The Yellow River, nicknamed “China’s Sorrow” because of its disastrous floods, winds through the north. The north country is a dry land of steppe and desert, hot in the summer and lashed by cold winds in the winter. Over its vast and vulnerable frontier have come the nomadic invaders that are a recurring theme in Chinese history, but caravans and emissaries from Central Asia, India, Persia, and, eventually, Europe also crossed this border.

NEOLITHIC CULTURES

Early archaeological evidence had led scholars to believe that agriculture, the cornerstone technology of the Neolithic period, made its way to China from the ancient Near East. More recent findings, however, suggest that agriculture based on rice and millet arose independently in east Asia before 5000 BCE and that knowledge of Near Eastern grains followed some 2,000 years later. One of the clearest archaeological signs of Neolithic culture in China is evidence of the vigorous emergence of towns and cities. At Jiangzhai, near modern Xi’an, for example, the foundations of more than 100 dwellings have been discovered surrounding the remains of a communal center, a cemetery, and a kiln. Dated to about 4000 BCE, the ruins point to the existence of a highly developed early society. Elsewhere, the foundations of the earliest-known Chinese palace have been uncovered and dated to about 2000 BCE.

PAINTED POTTERY CULTURES

In China, as in other places, distinctive forms of Neolithic pottery identify different cultures. One of the most interesting objects thus far recovered is a shallow red **BOWL** with a turned-out rim (**FIG. 11-2**). Found in the village of Banpo near the Yellow River, it was crafted sometime between 5000 and 4000 BCE. The bowl is an artifact of the Yangshao culture, one of the most important of the so-called Painted Pottery cultures of Neolithic China. Although the potter’s wheel had not yet been developed, the bowl is perfectly



11-2 • BOWL

From Banpo, near Xi’an, Shaanxi. Neolithic period, Yangshao culture, 5000–4000 BCE. Painted pottery, height 7” (17.8 cm). Banpo Museum.

round and its surfaces are highly polished, bearing witness to a distinctly advanced technology. The decorations are especially intriguing. There are markings on shards from this location that may be evidence of the beginnings of writing in China, which was fully developed by the time the first definitive examples appear during the second millennium BCE, in the later Bronze Age.

Inside the bowl, a pair of stylized fish suggests that fishing was an important activity for the villagers. The images between the two fish represent human faces flanked by fish, one on each side. Although there is no certain interpretation of the image, it may be a depiction of an ancestral figure who could assure an abundant catch, since the worship of ancestors and nature spirits was a fundamental element of later Chinese beliefs.

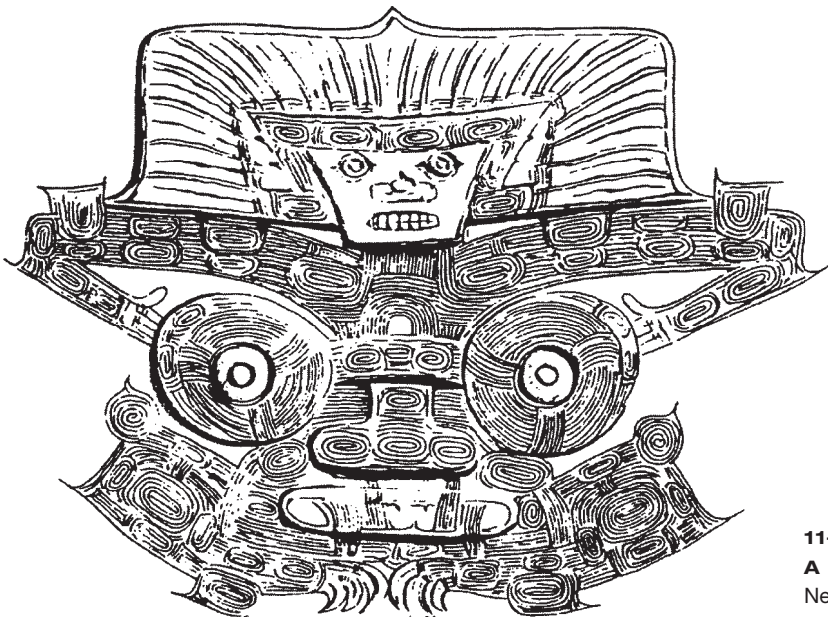
LIANGZHU CULTURE

Banpo lies near the great bend in the Yellow River, in the area traditionally regarded as the cradle of Chinese civilization, but archaeological finds have revealed that Neolithic cultures spread over a far broader geography. Recent excavations in sites more than 800 miles away, near Hangzhou Bay, in the southeastern coastal region, have uncovered human and animal images—often masks or faces—more than 5,000 years old from the Liangzhu culture (**FIG. 11-3**). Large, round eyes, a flat nose, and a rectangular mouth protrude slightly from the background pattern of wirelike lines. Above the forehead, a second, smaller face grimaces from under a huge headdress. The upper face may be human, perhaps riding the animal figure below. The drawing reproduces one of



MAP 11-1 • CHINA AND KOREA

The map shows the borders of contemporary China and Korea. Bright-colored areas indicate the extent of China's Han dynasty (206 BCE–220 CE).



11-3 • DRAWING OF THE MASK DECORATION ON A JADE CONG

Neolithic period, Liangzhu culture, 3200–2200 BCE.



11-4 • CONG

Neolithic period, Liangzhu culture, 3200–2200 BCE. Jade, height 17 $\frac{1}{8}$ " × width 2 $\frac{5}{8}$ " (5 × 6.6 cm). Shanghai Museum.

The *cong* is one of the most prevalent and mysterious of early Chinese jade shapes. Originating in the Neolithic period, it continued to play a prominent role in burials through the Shang and Zhou dynasties. Many experts believe the *cong* was connected with the practice of contacting the spirit world.

eight masks that were carved in low relief on the outside of a large jade cong, an object resembling a cylindrical tube encased in a rectangular block. Another **CONG** (FIG. 11-4), also from Liangzhu, bears a lustrous, smooth finish and similar—if more stylized—mask motifs. Both *congs* were found near the remains of persons buried with what appear to be sets of numerous jade objects.

The intricacy of these carvings documents the technical sophistication of the jade-working Liangzhu culture, which seems to have emerged around 3300 BCE. Jade, a stone cherished by the Chinese throughout their history, is extremely hard and is difficult to carve. Liangzhu artists must have used sand as an abrasive to slowly grind the stone down; modern artisans marvel at the refinement and virtuosity of the work they produced.

The meaning of the masklike image in FIGURE 11-3 is open to interpretation. Its combination of human and animal features seems to show how the ancient Chinese imagined supernatural beings, either deities or dead ancestors. Similar masks later formed the primary decorative motif of Bronze Age ritual objects. Still later, Chinese historians began referring to the ancient mask motif as *taotie*, but the motif's original meaning had already been lost. The jade carving here seems to be a forerunner of this most central and mysterious image.

BRONZE AGE CHINA

China entered its Bronze Age in the second millennium BCE. As with agriculture, scholars at first theorized that the technology had been imported from the Near East. Archaeological evidence now makes clear, however, that bronze casting using the **piece-mold**

casting technique arose independently in China, where it attained an extraordinary level of sophistication (see "Piece-Mold Casting," opposite).

SHANG DYNASTY

Traditional Chinese histories tell of three Bronze Age dynasties: the Xia, the Shang, and the Zhou. Experts at one time tended to dismiss the Xia and Shang as legendary, but twentieth-century archaeological discoveries fully established the historical existence of the Shang (c. 1700–1100 BCE) and point strongly to the historical existence of the Xia as well.

Shang kings ruled from a succession of capitals in the Yellow River Valley, where archaeologists have found walled cities, palaces, and vast royal tombs. The Shang were surrounded by many other states—some rivals, others clients—and their culture spread widely. Society seems to have been highly stratified, with a ruling group that had the bronze technology needed to make weapons and ritual vessels. They maintained their authority in part by claiming power as intermediaries between the supernatural and human realms. The chief Shang deity, Shangdi, may have been a sort of "Great Ancestor." It is thought that nature and fertility spirits were also honored, and that regular sacrifices were thought necessary to keep the spirits of dead ancestors vital so that they might help the living.

Shang priests communicated with the supernatural world through oracle bones. An animal bone or piece of tortoiseshell was inscribed with a question and heated until it cracked; the crack was then interpreted as an answer. Oracle bones, many of which have been recovered and deciphered, contain the earliest known form of Chinese writing, a script fully recognizable as the ancestor of the system still in use today (see "Chinese Characters," page 337).

RITUAL BRONZES Shang tombs reveal a warrior culture of great splendor and violence. Many humans and animals were sacrificed to accompany the deceased into death. In one tomb, for example, chariots were found with the skeletons of their horses and drivers; in another, dozens of human skeletons lined the approaches to the central burial chamber. The tombs contain hundreds of jade, ivory, and lacquer objects, gold and silver ornaments, and bronze vessels. The enormous scale of Shang burials illustrates the great wealth of the civilization and the power of a ruling class able to consign such great quantities of treasure to the earth. It also documents this culture's reverence for the dead.

Bronze vessels are the most admired and studied of Shang artifacts. Like oracle bones and jade objects, they were connected with ritual practices, serving as containers for offerings of food and wine. A basic repertoire of about 30 shapes evolved. Some shapes derive from earlier pottery forms, while others seem to reproduce wooden containers. Still others are highly sculptural and take the form of fantastic composite animals.

One functional shape, the **fang ding**, a rectangular vessel standing on four elongated legs, was used for food offerings. Early

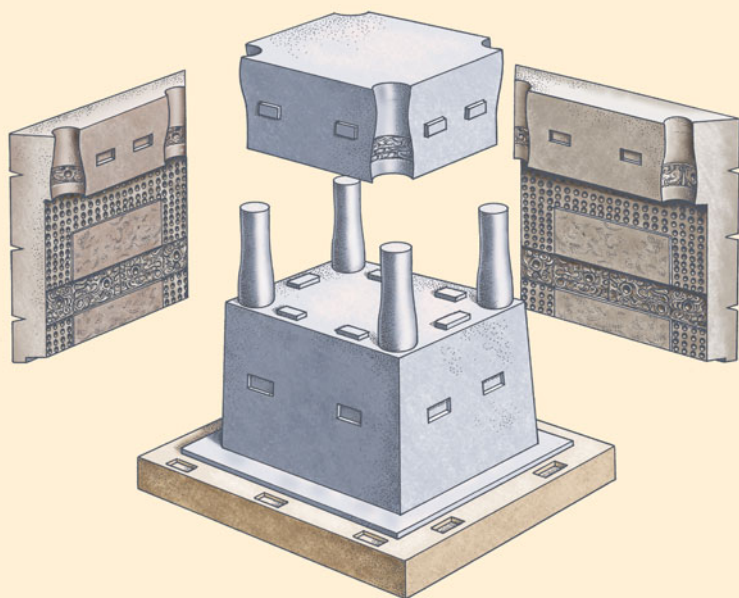
TECHNIQUE | Piece-Mold Casting

The early piece-mold technique for bronze casting is different from the lost-wax process developed in the ancient Mediterranean and Near East. Although we do not know the exact steps ancient Chinese artists followed, we can deduce the general procedure for casting a vessel.

First, a model of the bronze-to-be was made of clay and dried. Then, to create a mold, damp clay was pressed onto the model; after the clay mold dried, it was cut away in pieces, which were keyed for later reassembly and then fired. The original model itself was shaved down to serve as the core for the mold. After this, the pieces of the mold were reassembled around the core and held in place by bronze spacers, which locked the core in position and ensured an even casting space around the core. The reassembled mold was then covered with

another layer of clay, and a sprue, or pouring duct, was cut into the clay to receive the molten metal. A riser duct may also have been cut to allow the hot gases to escape. Molten bronze was then poured into the mold. When the metal cooled, the mold was broken apart to reveal a bronze copy of the original clay model. Finely cast relief decoration could be worked into the model or carved into the sectional molds, or both. Finally, the vessel could be burnished—a long process that involved scouring the surface with increasingly fine abrasives.

The vessel shown here is a *fang ding*. A *ding* is a ceremonial cooking vessel used in Shang rituals and buried in Shang tombs. The Zhou people also made, used, and buried *ding* vessels.



Sectional clay molds for casting bronze vessels. This sketch is based on a vessel in the Zhengzhou Institute of Cultural Relics and Archaeology.



examples (see “Piece-Mold Casting,” above) featured decoration of raised bosses and masklike (*taotie*) motifs in horizontal registers on the sides and the legs. This late Shang example, one of hundreds of vessels recovered from the royal tombs near Yin, the last of the Shang capitals (present-day Anyang), is extraordinary for its size. Weighing nearly 2,000 pounds, it is the largest Shang *ding* vessel thus far recovered. A ritual pouring vessel, called a **GUANG** (FIG. 11-5), shows a highly sculptural rendition of animal forms. The pouring spout and cover take the form of the head and body of a tiger, while the rear portion of the vessel and cover is conceived as an owl. Overall geometric decoration combines with suggestive zoomorphic forms. Such images seem to be related to the hunting life of the Shang, but their deeper significance is unknown. Sometimes strange, sometimes fearsome, Shang creatures seem always to have a sense of mystery, evoking the Shang attitude toward the supernatural world.

ZHOU DYNASTY

Around 1100 BCE, the Shang were conquered by the Zhou from western China. During the Zhou dynasty (1100–221 BCE) a feudal society developed, with nobles related to the king ruling over numerous small states. (Zhou nobility are customarily ranked in English by such titles as duke and marquis.) The supreme deity became known as Tian, or Heaven, and the king ruled as the Son of Heaven. Later Chinese ruling dynasties continued to follow the belief that imperial rule emanated from a mandate from Heaven.

The first 300 years of this longest-lasting Chinese dynasty were generally stable and peaceful. In 771 BCE, however, the Zhou suffered defeat in the west at the hands of a nomadic tribe. Although they quickly established a new capital to the east, their authority had been crippled, and the later Eastern Zhou period was a troubled one. States grew increasingly independent, giving only nominal allegiance to the Zhou kings. Smaller states were



**11-5 • COVERED RITUAL
WINE-POURING VESSEL
(GUANG) WITH TIGER AND
OWL DÉCOR**

Shang dynasty, 13th century BCE.
Cast bronze, height with cover 9³/₄"
(25 cm), width including handle 12³/₈"
(31.5 cm). Arthur M. Sackler Museum,
Harvard Art Museum, Cambridge,
Massachusetts. Bequest of Grenville L.
Winthrop (1943.52.103)

swallowed up by their larger neighbors. During the time historians call the Spring and Autumn period (722–481 BCE), 10 or 12 states, later reduced to seven, emerged as powers. The ensuing Warring States period (481–221 BCE) saw intrigue, treachery, and increasingly ruthless warfare.

Against this background of social turmoil, China's great philosophers arose—such thinkers as Confucius, Laozi, and Mozi. Traditional histories speak of China's "one hundred schools" of philosophy, indicating a shift of focus from the supernatural to the human world. Nevertheless, elaborate burials on an even larger scale than before reflected the continuation of traditional beliefs.

BRONZE BELLS Ritual bronze objects continued to play an important role during the Zhou dynasty, and new forms developed. One of the most spectacular recent discoveries is a carillon of 65 bronze components, mostly bells arranged in a formation 25 feet long (FIG. 11-6), found in the tomb of Marquis Yi of the state of Zeng. Each bell is precisely calibrated to sound two tones—one when struck at the center, another when struck at a corner. They are arranged in scale patterns in a variety of registers, and several musicians would have moved around the carillon, striking the bells in the appointed order.

Music may well have played a part in rituals for communicating with the supernatural, for the *taotie* typically appears on the front and back of each bell. The image is now much more intricate

and stylized, a complexity made possible in part by the more refined lost-wax casting process (see "Lost-Wax Casting," page 418), which had replaced the older piece-mold technique. The marquis, who died in 433 BCE, must have considered music important, for among the more than 15,000 objects recovered from his tomb were many musical instruments. Zeng was one of the smallest and shortest-lived states of the Eastern Zhou, but the contents of this tomb, in quantity and quality, attest to its high cultural level.

THE CHINESE EMPIRE: QIN DYNASTY

Toward the middle of the third century BCE, the state of Qin launched military campaigns that led to its triumph over the other states by 221 BCE. For the first time in its history, China was united under a single ruler. This first emperor of Qin, Shihuangdi, a man of exceptional ability, power, and ruthlessness, was fearful of both assassination and rebellion. Throughout his life, he sought ways to attain immortality. Even before uniting China, he began his own mausoleum at Lintong, in Shaanxi Province. This project continued throughout his life and after his death, until rebellion abruptly ended the dynasty in 206 BCE. Since that time, the mound over the mausoleum has always been visible, but not until an accidental discovery in 1974 was its army of terra-cotta soldiers and horses even imagined (see FIG. 11-1). Modeled from clay with individualized

ART AND ITS CONTEXTS | Chinese Characters

Each word in Chinese is represented by its own unique symbol, called a character. Some characters originated as **pictographs**, images that mean what they depict. Writing reforms over the centuries have often disguised the resemblance, but if we place modern characters next to their ancestors, the pictures come back into focus:

	water	horse	moon	child	tree	mountain
Ancient						
Modern	水	馬	月	子	木	山

Other characters are ideographs, pictures that represent abstract concepts or ideas:

sun	+	moon	=	bright
日		月		明
woman	+	child	=	good
女		子		好

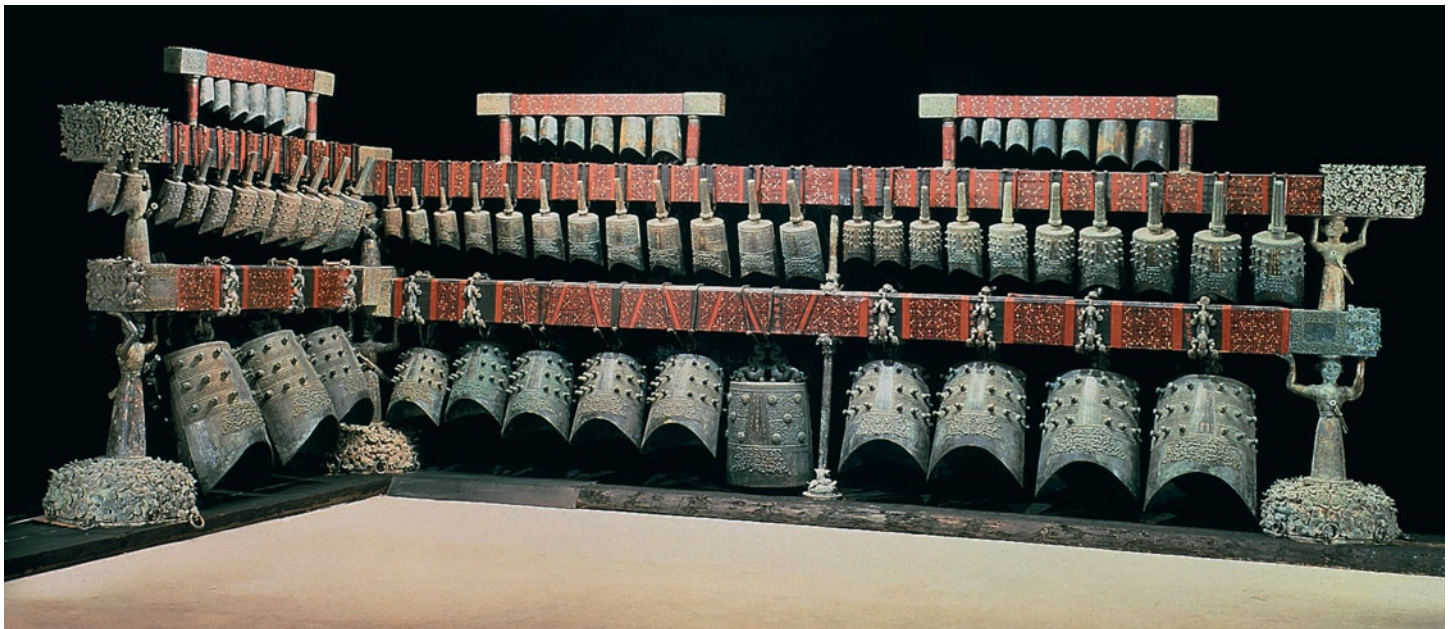
Most characters were formed by combining a radical, which gives the field of meaning, with a phonetic, which originally hinted at pronunciation. For example, words that have to do with water have the character for “water” 水 abbreviated to three strokes 氵 as their radical. Thus “to bathe,” 沐 pronounced *mu*, consists of the water radical and the phonetic 木, which by itself means “tree” and is also pronounced *mu*. Here are other “water” characters. Notice that the connection to water is not always literal.

river	sea	weep	pure, clear	extinguish, destroy
河	海	泣	清	滅

These phonetic borrowings took place centuries ago. Many words have shifted in pronunciation, and for this and other reasons there is no way to tell how a character is pronounced or what it means just by looking at it. While at first this may seem like a disadvantage, in the case of Chinese it is advantageous. Spoken Chinese has many dialects. Some are so far apart in sound as to be virtually different languages. But while speakers of different dialects cannot understand each other, they can still communicate through writing, for no matter how they say a word, they write it with the same character. Writing has thus played an important role in maintaining the unity of Chinese civilization through the centuries.

faces and meticulously rendered uniforms and armor and then fired, the figures claim a prominent place in the great tradition of Chinese ceramic art. Literary sources suggest that the tomb itself, which has not yet been opened, reproduces the world as it was

known to the Qin, with stars overhead and rivers and mountains below. Thus did the tomb’s architects try literally to ensure that the underworld—the world of souls and spirits—would match the human world.



11-6 • SET OF BELLS

From the tomb of Marquis Yi of Zeng, Suixian, Hubei. Zhou dynasty, 433 BCE. Bronze, with bronze and timber frame, frame height 9' (2.74 m), length 25' (7.62 m). Hubei Provincial Museum, Wuhan.

Daoism is an outlook on life that brings together many ancient ideas regarding humankind and the universe. Its primary text, a slim volume called the *Daodejing* (*The Way and Its Power*), is ascribed to the Chinese philosopher Laozi, who is said to have been a contemporary of Confucius (551–479 BCE). Later, a philosopher named Zhuangzi (369–286 BCE) explored many of the same ideas in a book that is known simply by his name: *Zhuangzi*. Together the two texts formed a body of ideas that crystallized into a school of thought during the Han period.

A *dao* is a way or path. The Dao is the Ultimate Way, the Way of the universe. The Way cannot be named or described, but it can be hinted at. It is like water. Nothing is more flexible and yielding, yet water can wear down the hardest stone. Water flows downward, seeking the lowest ground. Similarly, a Daoist sage seeks a quiet life, humble and hidden, unconcerned with worldly success. The Way is great precisely because it is small. The Way may be nothing, yet nothing turns out to be essential.

Qin rule was harsh and repressive. Laws were based on a totalitarian philosophy called legalism, and all other philosophies were banned, their scholars executed, and their books burned. Yet the Qin also established the mechanisms of centralized bureaucracy that molded China both politically and culturally into a single entity. Under the Qin, the country was divided into provinces and prefectures, the writing system and coinage were standardized, roads were built to link different parts of the country with the capital, and battlements on the northern frontier were connected to form the Great Wall. To the present day, China's rulers have followed the administrative framework first laid down by the Qin.

HAN DYNASTY

The commander who overthrew the Qin became the next emperor and founded the Han dynasty (206 BCE–220 CE). During this period China enjoyed peace, prosperity, and stability. Borders were extended and secured, and Chinese control over strategic stretches of Central Asia led to the opening of the Silk Road, a land route that linked China by trade all the way to Rome. One of the precious goods traded, along with spices, was silk, which had been cultivated and woven in China since at least the third millennium BCE, and had been treasured in Greece and Rome since the third century BCE (see “The Silk Road during the Tang Period,” page 349).

PAINTED BANNER FROM CHANGSHA The early Han dynasty marks the twilight of China's so-called mythocentric age, when people believed in a close relationship between the human and supernatural worlds. The most elaborate and best-preserved surviving painting from this time is a T-shaped silk **BANNER** that summarizes this early worldview (**FIG. 11-7**). Found in the tomb of a noblewoman on the outskirts of present-day Changsha, the

To recover the Way, we must unlearn. We must return to a state of nature. To follow the Way, we must practice *wu wei* (nondoing). “Strive for nonstriving,” advises the *Daodejing*.

All our attempts at asserting ourselves, at making things happen, are like swimming against a current and are thus ultimately futile, even harmful. If we let the current carry us, however, we will travel far. Similarly, a life that follows the Way will be a life of pure effectiveness, accomplishing much with little effort.

It is often said that the Chinese are Confucians in public and Daoists in private, and the two approaches do seem to balance each other. Confucianism is a rational political philosophy that emphasizes propriety, deference, duty, and self-discipline. Daoism is an intuitive philosophy that emphasizes individualism, nonconformity, and a return to nature. If a Confucian education molded scholars outwardly into responsible, ethical officials, Daoism provided some breathing room for the artist and poet inside.

banner dates from the second century BCE and is painted with scenes representing three levels of the universe—heaven, earth, and underworld—and includes a portrait of the deceased.

The heavenly realm appears at the top, in the crossbar of the T. In the upper-right corner is the sun, inhabited by a mythical crow; in the upper left, a mythical toad stands on a crescent moon. Between them is an image of the Torch Dragon, a primordial deity shown as a man with a long serpent's tail. Dragons and other celestial creatures swarm underneath him.

A gate guarded by two seated figures stands where the horizontal of heaven meets the banner's long, vertical stem. Two intertwined dragons loop through a circular jade piece known as a *bi*, itself usually a symbol of heaven, dividing this vertical segment into two areas. The portion above the *bi* represents the first stage of the heavenly realm. Here, the deceased woman and three attendants stand on a platform while two kneeling attendants welcome her. The portion beneath the *bi* represents the earthly world and the underworld. Silk draperies and a stone chime hanging from the *bi* form a canopy for the platform below. Like the bronze bells we saw earlier, stone chimes were ceremonial instruments dating from Zhou times. On the platform, ritual bronze vessels contain food and wine for the deceased, just as they did in Shang tombs. The squat, muscular man holding up the platform stands on a pair of fish whose bodies form another *bi*. The fish and the other strange creatures in this section are inhabitants of the underworld.

PHILOSOPHY AND ART

The Han dynasty marked the beginning of a new age, when the philosophical ideals of Daoism and Confucianism, formulated during the troubled times of the Eastern Zhou, became central to Chinese thought. Since this period, their influence has been continuous and fundamental.



11-7 • PAINTED BANNER

From the tomb of the Marquess of Dai, Mawangdui, Changsha, Hunan. Han dynasty, c. 160 BCE. Colors on silk, height 6'8½" (2.05 m). Hunan Provincial Museum.

DAOISM AND NATURE Daoism emphasizes the close relationship between humans and nature. It is concerned with bringing the individual life into harmony with the Dao, or the Way, of the universe (see "Daoism," opposite). For some a secular, philosoph-



11-8 • INCENSE BURNER

From the tomb of Prince Liu Sheng, Mancheng, Hebei. Han dynasty, 113 BCE. Bronze with gold inlay, height 10½" (26 cm). Hebei Provincial Museum, Shijiazhuang.

Technically, this exquisite work represents the ultimate development of the long and distinguished tradition of bronze casting in China.

ical path, Daoism on a popular level developed into an organized religion, absorbing many traditional folk practices and the search for immortality.

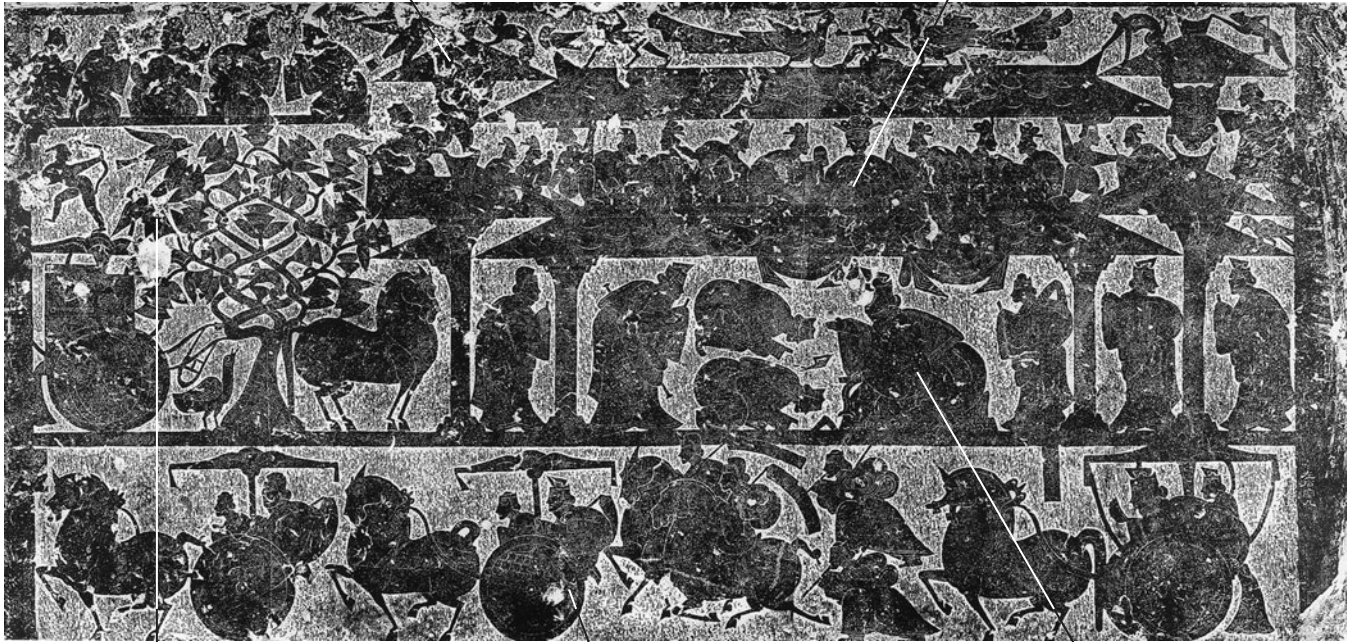
Immortality was as intriguing to Han rulers as it had been to the first emperor of Qin. Daoist adepts experimented with diet, physical exercise, and other techniques in the belief that immortal life could be achieved on earth. A popular Daoist legend, which tells of the Land of Immortals in the Eastern Sea, takes form in a bronze **INCENSE BURNER** from the tomb of Prince Liu Sheng, who died in 113 BCE (**FIG. 11-8**). Around the bowl, gold inlay outlines the stylized waves of the sea. Above them rises the mountainous island, crowded with birds, animals, and the immortals themselves, all cast in bronze with highlights of inlaid gold. This visionary world would have been shrouded in the shifting mist of incense when the burner was in use.

A CLOSER LOOK | A Reception in the Palace

Detail from a rubbing of a stone relief in the Wu family shrine (Wuliangci).
Jiaxiang, Shandong. Han dynasty, 151 CE. 27½" × 66½" (70 × 169 cm).

Birds and small figures, possibly alluding to mythical creatures or immortals.

Women—and an empress?—receiving visitors on the upper floor.



The legendary archer Yi saves the world by shooting the extra sun-crows that were threatening it.

The procession of visitors in horse-drawn chariots on their way to the palace.

Men—and the emperor?—receiving visitors on the lower floor.

 **View** the Closer Look for A Reception in the Palace on myartslab.com

CONFUCIANISM AND THE STATE In contrast to the metaphysical focus of Daoism, Confucianism is concerned with the human world; its goal is the attainment of social harmony. To this end, it proposes a system of ethics based on reverence for ancestors and correct relationships among people. Beginning with self-discipline in the individual, Confucianism teaches how to rectify relationships within the family, and then, in ever-widening circles, with friends and others, all the way up to the level of the emperor and the state (see “Confucius and Confucianism,” page 342).

Emphasis on social order and respect for authority made Confucianism especially attractive to Han rulers, who were eager to distance themselves from the disastrous legalism of the Qin. The Han emperor Wudi (r. 141–87 BCE) made Confucianism the official imperial philosophy, and it remained the state ideology of China for more than 2,000 years, until the end of imperial rule in the twentieth century. Once institutionalized, Confucianism took on so many rituals that it eventually assumed the form and force of a religion. Han philosophers contributed to this process by infusing Confucianism with traditional Chinese cosmology.

They emphasized the Zhou idea, taken up by Confucius, that the emperor ruled by the mandate of Heaven. Heaven itself was reconceived more abstractly as the moral force underlying the universe. Thus the moral system of Confucian society became a reflection of universal order.

Confucian subjects turn up frequently in Han art. Among the most famous examples are the reliefs from the Wu family shrines built in 151 CE in Jiaxiang. Carved and engraved in low relief on stone slabs, the scenes were meant to teach Confucian themes such as respect for the emperor, filial piety, and wifely devotion. Daoist motifs also appear, as do figures from traditional myths and legends in a synchronism characteristic of Han art (see “A Closer Look,” above).

When compared with the Han-dynasty banner (see FIG. 11-7), this late Han relief clearly shows the change that took place in the Chinese worldview in the span of 300 years. The banner places equal emphasis on heaven, earth, and the underworld; human beings are dwarfed by a great swarm of supernatural creatures and divine beings. In the relief in the Wu shrine, the focus is clearly

on the human realm and human behavior. The composition conveys the importance of the emperor as the holder of the mandate of Heaven and illustrates fundamental Confucian themes of social order and decorum.

ARCHITECTURE

Contemporary literary sources are eloquent on the wonders of the Han capital. Unfortunately, our only information about Han architecture is in the form of ceramic models of buildings found in tombs, where they were intended to house or support the dead in the afterlife. A particularly elaborate seven-story dwelling, connected by a third-story covered passageway to a tower (FIG. 11-9), was excavated in 1993 in a tomb near the village of Baizhuang in Henan Province. The entrance to the main house, flanked by towers, opens into an enclosed courtyard occupied here by a clay figure of the family dog. Pigs and oxen probably occupied the ground floor, with the second level reserved for storage. The family lived in the upper stories, where larger windows provided sufficient light and air.



11-9 • TOMB MODEL OF A HOUSE AND TOWER

From Tomb 6, Baizhuang, Henan Province. Eastern Han dynasty, 1st century CE. Painted earthenware, height of main house 6'3½" (1.92 m); height of tower 4'2½" (1.28 m). Henan Museum.

The main house in this ceramic model is assembled from a stack of 13 individual components. Hand-written inscriptions on several of them indicate their specific placement in the assembly process.

Aside from the multi-level construction, the most interesting feature of the house is the **bracketing** system (architectural elements projecting from the wall) that supports the rather broad eaves of its tiled roofs. Bracketing became a standard element of east Asian architecture, not only in private homes but more typically in palaces and temples (see FIG. 11-15). Another interesting aspect of the model is the elaborate painting on the exterior walls, much of it decorative but some of it illustrating structural features such as posts and lintels. Literary sources describe the walls of Han palaces as decorated with paint and lacquer, and also inlaid with precious metals and stones.

SIX DYNASTIES

With the fall of the Han in 220 CE, China splintered into three warring kingdoms. In 280 CE, the empire was briefly reunited, but invasions by nomadic peoples from central Asia, a source of disruption throughout Chinese history, soon forced the court to flee south. For the next three centuries, northern and southern China developed separately. In the north, 16 kingdoms carved out by invaders rose and fell before giving way to a succession of largely foreign dynasties. Warfare was commonplace. Tens of thousands of Chinese fled south, where six short-lived dynasties succeeded each other in an age of almost constant turmoil broadly known as the Six Dynasties period or the period of the Southern and Northern dynasties (265–589 CE).

In this chaotic context, the Confucian system lost influence. In the south especially, many intellectuals—the creators and custodians of China's high culture—turned to Daoism, which contained a strong escapist element. Educated to serve the government, they increasingly withdrew from public life. They wandered the landscape, drank, wrote poems, practiced calligraphy, and expressed their disdain for the social world through willfully eccentric behavior.

The rarefied intellectual escape route of Daoism was available only to the educated elite. Most people sought answers in the magic and superstitions of Daoism in its religious form. Though weak and disorganized, the southern courts remained centers of traditional Chinese culture, and Confucianism survived as official doctrine. Yet ultimately it was a newly arrived religion—Buddhism—that flourished in the troubled China of the Six Dynasties.

PAINTING

Although few paintings survive from the Six Dynasties, abundant literary sources describe the period as an important one for painting. Landscape, later a major theme of Chinese art, first appeared as an independent subject. Daoists wandered through China's countryside seeking spiritual refreshment, and both painters and scholars of the Six Dynasties found that wandering in the mind's eye through a painted landscape could serve the same purpose. This new emphasis on the spiritual value of painting contrasted

Confucius was born in 551 BCE in the state of Lu, roughly present-day Shandong Province, into a declining aristocratic family. While still in his teens he set his heart on becoming a scholar; by his early twenties he had begun to teach.

By this time, wars for supremacy had begun among the various states of China, and the traditional social fabric seemed to be breaking down. Looking back to the early Zhou dynasty as a sort of golden age, Confucius thought about how a just and harmonious society could again emerge. For many years he sought a ruler who would put his ideas into effect, but to no avail. Frustrated, he spent his final years teaching. After his death in 479 BCE, his conversations with his students were collected by his disciples and their followers into a book known in English as the *Analects*, which is the only record of his teaching.

At the heart of Confucian thought is the concept of *ren* (human-heartedness). *Ren* emphasizes morality and empathy as the basic standards for all human interaction. The virtue of *ren* is most fully realized in the Confucian ideal of the *junzi* (gentleman). Originally indicating noble birth, the term was redefined to mean one who through education and self-cultivation had become a superior person, right-thinking and right-acting in all situations. A *junzi* is the opposite of a petty or small-minded person. His characteristics include moderation,

integrity, self-control, loyalty, reciprocity, and altruism. His primary concern is justice.

Together with human-heartedness and justice, Confucius emphasized *li* (etiquette). *Li* includes everyday manners as well as ritual, ceremony, and protocol—the formalities of all social conduct and interaction. Such forms, Confucius felt, choreographed life so that an entire society moved in harmony. *Ren* and *li* operate in the realm of the Five Constant Relationships that define Confucian society: parent and child, husband and wife, elder sibling and younger sibling, elder friend and younger friend, ruler and subject. Deference to age is clearly built into this view, as is the deference to authority that made Confucianism attractive to emperors. Yet responsibilities flow the other way as well: The duty of a ruler is to earn the loyalty of subjects, of a husband to earn the respect of his wife, of age to guide youth wisely.

During the early years of the People's Republic of China, and especially during the Great Proletarian Cultural Revolution (1966–1976), Confucius and Confucian thought were denigrated. Recently, however, Confucian temples in Beijing and elsewhere have been restored. Notably, the Chinese government has used the philosopher's name officially in establishing hundreds of Confucius Institutes in more than 80 countries, to promote the learning of the Chinese language abroad.

with the Confucian view, which had emphasized its moral and didactic usefulness.

Reflections on painting traditions also inspired the first works on theory and aesthetics. Some of the earliest and most succinct formulations of the ideals of Chinese painting are the six principles set out by the scholar Xie He (fl. c. 500–535 CE). The first two principles in particular offer valuable insight into the context in which China's painters worked.

The first principle announces that “spirit consonance” imbues a painting with “life's movement.” This “spirit” is the Daoist *qi*, the breath that animates all creation, the energy that flows through all things. When a painting has *qi*, it will be alive with inner essence, not merely outward resemblance. Artists must cultivate their own spirit so that this universal energy flows through them and infuses their work. The second principle recognizes that brushstrokes are the “bones” of a picture, its primary structural



11-10 • After Gu Kaizhi DETAIL OF ADMONITIONS OF THE IMPERIAL INSTRUCTRESS TO COURT LADIES

Six Dynasties period or later, 5th–8th century CE. Handscroll, ink and colors on silk, 9¾" × 11'6" (24.8 × 348.2 cm). British Museum, London.

element. Traditional Chinese judge a painting above all by the quality of its brushwork. Each brushstroke is a vehicle of expression; it is through the vitality of a painter's brushwork that "spirit consonance" makes itself felt.

We can sense this attitude already in the rapid, confident brushstrokes that outline the figures of the Han banner (see FIG. 11-7) and again in the more controlled, rhythmical lines of one of the most important works associated with the Six Dynasties period, a painted scroll known as **ADMONITIONS OF THE IMPERIAL INSTRUCTRESS TO COURT LADIES**. Attributed to the painter Gu Kaizhi (344–407 CE), it alternates illustrations and text to relate seven Confucian stories of wifely virtue from Chinese history. The first illustration depicts the courage of Lady Feng (FIG. 11-10). An escaped circus bear rushes toward her husband, a Han emperor, who is filled with fear. Behind his throne, two female servants have turned to run away. Before him, two male attendants, themselves on the verge of panic, try to fend off the bear with spears. Only Lady Feng is calm as she rushes forward to place herself between the beast and the emperor.

The figures are drawn with a brush in a thin, even-width line, and a few outlined areas are filled with color. Facial features, especially those of the men, are carefully delineated. Movement and emotion are shown through conventions—the scarves flowing from Lady Feng's dress, indicating that she is rushing forward, and the upturned strings on both sides of the emperor's head, suggesting his fear. There is no hint of a setting; the artist's careful placement of figures creates a sense of depth.

The painting is on silk, which was typically woven in bands about 12 inches wide and up to 20 or 30 feet long. Early Chinese painters thus developed the format used here, the **handscroll**—a long, narrow, horizontal composition, compact enough to be held in the hand when rolled up. Handscrolls are intimate works, meant to be viewed by only two or three people at a time. They were not displayed completely unrolled as we commonly see them today in museums. Rather, viewers would open a scroll and savor it slowly from right to left, displaying only an arm's length at a time.

CALLIGRAPHY

The emphasis on the expressive quality and structural importance of brushstrokes finds its purest embodiment in calligraphy. The same brushes are used for both painting and calligraphy, and a relationship between them was recognized as early as Han times. In his teachings, Confucius had extolled the importance of the pursuit of knowledge and the arts. Among the visual arts, painting was felt to reflect moral concerns, while calligraphy was believed to reveal the character of the writer.

Calligraphy is regarded as one of the highest forms of artistic expression in China. For more than 2,000 years, China's literati—Confucian scholars and literary men who also served the government as officials—have been connoisseurs and practitioners of this art. During the fourth century CE, calligraphy came to full maturity. The most important practitioner of the day was Wang Xizhi

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11-11 • Wang Xizhi **PORTION OF A LETTER FROM THE FENG JU ALBUM**

Six Dynasties period, mid 4th century CE. Ink on paper, 9¾" × 18½" (24.7 × 46.8 cm). National Palace Museum, Taipei, Taiwan, Republic of China.

The stamped characters that appear on Chinese artworks are seals—personal emblems. The use of seals dates from the Zhou dynasty, and to this day such seals traditionally employ the archaic characters, known appropriately as "seal script," of the Zhou or Qin. Cut in stone, a seal may state a formal, given name, or it may state any of the numerous personal names that China's painters and writers adopted throughout their lives. A treasured work of art often bears not only the seal of its maker, but also those of collectors and admirers through the centuries. In the Chinese view, these do not disfigure the work but add another layer of interest. This sample of Wang Xizhi's calligraphy, for example, bears the seals of two Song-dynasty emperors, a Song official, a famous collector of the sixteenth century, and two Qing-dynasty emperors of the eighteenth and nineteenth centuries.


(c. 307–365), whose works have served as models of excellence for subsequent generations. The example here comes from a letter, now somewhat damaged and mounted as part of an album, known as **FENG JU** (FIG. 11-11).

Feng Ju is an example of "running" or semicursive style, neither too formal nor too free but with a relaxed, easygoing manner. Brushstrokes vary in width and length, creating rhythmic vitality. Individual characters remain distinct, yet within each character the strokes are connected and simplified as the brush moves from one to the other without lifting off the page. The effect is fluid and graceful, yet strong and dynamic. Wang Xizhi's running style came to be officially accepted and learned along with other script styles by those who practiced this art.



11-12 • SEATED BUDDHA, CAVE 20, YUNGANG

Datong, Shanxi. Northern Wei dynasty, c. 460. Stone, height 45' (13.7 m).

 [View](#) the Closer Look for the seated Buddha on myartslab.com

BUDDHIST ART AND ARCHITECTURE

Buddhism originated in India during the fifth century BCE (see Chapter 10), then gradually spread north into central Asia. With the opening of the Silk Road during the Han dynasty, its influence reached China. To the Chinese of the Six Dynasties, beset by constant warfare and social devastation, Buddhism offered consolation in life and the promise of salvation after death. The faith spread throughout the country across all social levels, first in the north, where many of the invaders promoted it as the official religion, then slightly later in the south, where it found its first great patron in the emperor Liang Wu Di (r. 502–549 CE). Thousands of temples and monasteries were built; many became monks and nuns.

Almost nothing remains in China of the Buddhist architecture of the Six Dynasties, but we can see what it must have looked like in the Japanese Horyuji Temple (see FIG. 12-4), which was based on Chinese models of this period.

ROCK-CUT CAVES OF THE SILK ROAD The most impressive works of Buddhist art surviving from the Six Dynasties are the hundreds of northern rock-cut caves along the trade routes between Xinjiang in Central Asia and the Yellow River Valley.

Both the caves and the sculptures that fill them were carved from the solid rock of the cliffs. Small caves high above the ground were retreats for monks and pilgrims, while larger caves at the base of the cliffs were wayside shrines and temples.

The caves at Yungang, in Shanxi Province in central China, contain many examples of the earliest phase of Buddhist sculpture in China, including the monumental **SEATED BUDDHA** in Cave 20 (FIG. 11-12). The figure was carved in the latter part of the fifth century by the imperial decree of a ruler of the Northern Wei dynasty (386–534 CE), the longest-lived and most stable of the northern kingdoms. Most Wei rulers were avid patrons of Buddhism, and under their rule the religion made its greatest advances in the north.

The front part of the cave has crumbled away, and the 45-foot statue, now exposed to the open air, is clearly visible from a distance. The elongated ears, protuberance on the head (*ushnisha*), and monk's robe are traditional attributes of the Buddha. The masklike face, full torso, massive shoulders, and shallow, stylized drapery indicate strong Central Asian influence. The overall effect of this colossus is remote and austere, less human than the more sensuous expression of the early Buddhist traditions in India.

SUI AND TANG DYNASTIES

In 581 CE, a general from the last of the northern dynasties replaced a child emperor and established a dynasty of his own, the Sui. Defeating all opposition, he molded China into a centralized empire as it had been in Han times. The short-lived Sui dynasty fell in 618, but, in reunifying the empire, paved the way for one of the greatest dynasties in Chinese history: the Tang (618–907). Even today many Chinese living abroad still call themselves “Tang people.” To them, Tang implies that part of the Chinese character that is strong and vigorous (especially in military power), noble and idealistic, but also realistic and pragmatic.

BUDDHIST ART AND ARCHITECTURE

The new Sui emperor was a devout Buddhist, and his reunification of China coincided with a fusion of the several styles of

Buddhist sculpture that had developed. This new style is seen in a bronze **ALTAR TO AMITABHA BUDDHA** (FIG. 11-13), one of the many Buddhas of Mahayana Buddhism. Amitabha dwelled in the Western Pure Land, a paradise into which his faithful followers were promised rebirth. With its comparatively simple message of salvation, the Pure Land sect eventually became the most popular form of Buddhism in China and one of the most popular in Japan (see Chapter 12).

The altar depicts Amitabha in his paradise, seated on a lotus throne beneath a canopy of trees. Each leaf cluster is set with jewels. Seven celestial figures sit on the topmost clusters, and ropes of “pearls” hang from the tree trunks. Behind Amitabha’s head is a halo of flames. To his left, the bodhisattva, a being close to enlightenment but who voluntarily remains on earth to help others achieve this goal, Guanyin holds a pomegranate; to his right, another bodhisattva clasps his hands in prayer. Behind are four disciples who first preached the teachings of the Buddha. On the lower level, an incense burner is flanked by seated lions and two smaller bodhisattvas. Focusing on Amitabha’s benign expression and filled with objects symbolizing his power, the altar combines the sensuality of Indian styles, the schematic abstraction of central Asian art, and the Chinese emphasis on linear grace and rhythm into a harmonious new style.

Buddhism reached its greatest development in China during the subsequent Tang dynasty, which for nearly three centuries ruled China and controlled much of Central Asia. From emperors and empresses to common peasants, virtually the entire country adopted the Buddhist faith. A Tang vision of the most popular sect, Pure Land, was expressed in a wall painting from a cave in Dunhuang (FIG. 11-14). A major stop along the Silk Road, Dunhuang has nearly 500 caves carved into its sandy cliffs, all filled with painted clay sculpture and decorated with wall paintings from floor to ceiling. The site was worked on continuously from the fourth to the fourteenth century, a period of almost 1,000 years. In the detail shown here, a seated Amitabha Buddha appears at center, flanked by four bodhisattvas, his messengers to the world. Two other groups of bodhisattvas are clustered at right and left. Great halls and towers rise in the background, representing the Western Paradise in terms of the grandeur of Tang palaces. Indeed, the aura of opulence could just as easily be that of the imperial court. This worldly vision of paradise, recorded with great attention to detail in the architectural setting, provides our best indication of the splendor of Tang civilization at a time when Chang’an (present-day Xi’an) was probably the greatest city in the world.

The early Tang emperors proclaimed a policy of religious tolerance, but during the ninth century a conservative reaction developed. Confucianism was reasserted and Buddhism was briefly suppressed as a “foreign” religion. Thousands of temples, shrines, and monasteries were destroyed and innumerable bronze statues melted down. Fortunately, several Buddhist structures do survive from the Tang dynasty. One of them, the Nanchan Temple, is the earliest important surviving example of Chinese architecture.



11-13 • ALTAR TO AMITABHA BUDDHA

Sui dynasty, 593. Bronze, height 30 $\frac{1}{8}$ " (76.5 cm). Museum of Fine Arts, Boston. Gift of Mrs. W. Scott Fitz (22.407) and Gift of Edward Holmes Jackson in memory of his mother, Mrs. W. Scott Fitz (47.1407-1412)



**11-14 • THE
WESTERN
PARADISE OF
AMITABHA
BUDDHA**

Detail of a wall painting
in Cave 217, Dunhuang,
Gansu. Tang dynasty,
c. 750. 10'2" × 16'
(3.1 × 4.86 m).

NANCHAN TEMPLE The Nanchan Temple shows characteristics of both temples and palaces of the Tang dynasty (FIG. 11-15). Located on Mount Wutai (Wutaishan) in the eastern part of Shanxi Province, this small hall was constructed in 782. The tiled roof, seen earlier in the Han tomb model (see FIG. 11-9), has taken on a curved silhouette. Quite subtle here, this curve became increasingly pronounced in later centuries. The very broad over-

hanging eaves are supported by a correspondingly elaborate bracketing system.

Also typical is the bay system of construction, in which a cubic unit of space, a bay, is formed by four posts and their lintels. The bay functioned in Chinese architecture as a **module**, a basic unit of construction. To create larger structures, an architect multiplied the number of bays. Thus, though modest in scope with only three



**11-15 • NANCHAN
TEMPLE, WUTAISHAN**
Shanxi. Tang dynasty, 782.



11-16 • GREAT WILD GOOSE PAGODA AT CI'EN TEMPLE, CHANG'AN
Shanxi. Tang dynasty, first erected 645; rebuilt mid 8th century CE.

bays, the Nanchan Temple still gives an idea of the vast, multi-storied palaces of the Tang depicted in such paintings as **FIGURE 11-14**.

GREAT WILD GOOSE PAGODA The Great Wild Goose Pagoda of the Ci'en Temple in the Tang capital of Chang'an also survives (**FIG. 11-16**). The temple, constructed in 645 for the famous monk Xuanzang (600–664) on his return from a 16-year pilgrimage to India, was where he taught and translated the Sanskrit Buddhist scriptures he had brought back with him.

Pagodas—towers associated with East Asian Buddhist temples—originated in the Indian Buddhist stupa, the elaborate burial mound that housed relics of the Buddha (see “Pagodas,” page 351). In China this form blended with a traditional Han watchtower to produce the pagoda. Built entirely in brick, the Great Wild Goose Pagoda nevertheless imitates the wooden architecture of the time. The walls are decorated in low relief to resemble bays, and bracket systems are reproduced under the projecting roofs of each story. Although modified and repaired in later times (its seven stories were originally five, and a new finial has been added), the pagoda still preserves the essence of Tang architecture in its simplicity, symmetry, proportions, and grace.

FIGURE PAINTING

Later artists looking back on their heritage recognized the Tang dynasty as China's great age of figure painting. Unfortunately, very few Tang **scroll paintings** still exist. The wall paintings of Dunhuang (see **FIG. 11-14**) give us some idea of the character of Tang figure painting, and we can look at copies of lost Tang paintings made by later, Song-dynasty artists. **LADIES PREPARING NEWLY WOVEN SILK** is an outstanding example of such copies, this one attributed to Huizong (r. 1101–1126 CE), the last emperor of the Northern Song dynasty (**FIG. 11-17**). An inscription on the scroll identifies the Tang original as a famous work by

11-17 • Attributed to Emperor Huizong DETAIL OF LADIES PREPARING NEWLY WOVEN SILK

Copy after a lost Tang-dynasty painting by Zhang Xuan. Northern Song dynasty, early 12th century CE. Handscroll with ink and colors on silk, 14½" × 57½" (36 × 145.3 cm). Museum of Fine Arts, Boston. Chinese and Japanese Special Fund (12.886)

Confucius said of himself, “I merely transmit, I do not create; I love and revere the ancients.” In this spirit, Chinese painters regularly copied paintings of earlier masters. Painters made copies both to absorb the lessons of their great predecessors and to perpetuate the achievements of the past. In later centuries, they took up the practice of regularly executing a work “in the manner of” some particularly revered ancient master. This was at once an act of homage, a declaration of artistic allegiance, and a way of reinforcing a personal connection with the past.





11-18 • TWO EQUESTRIAN FIGURES

Tang dynasty, first half of 8th century CE. Molded, reddish-buff earthenware with cold-painted pigments over white ground, height (male figure) 14½" (37 cm). Arthur M. Sackler Museum, Harvard Art Museum, Cambridge, Massachusetts. Gift of Anthony M. Solomon (2003.207.1-2)

This pair documents the lively participation of women as well as men in sport and riding. Both have pointed boots and are mounted on a standing saddled and bridled horse; their hands are positioned to hold the reins. The male figure wears a tall, elaborately embellished hat, and the female figure has her hair arranged in a topknot.

Zhang Xuan, an eighth-century painter known for his depictions of women at the Tang court. Since the original no longer exists, we cannot know how faithful the copy is, but its refined lines and bright colors seem to share the grace and dignity of Tang sculpture and architecture.

Two earthenware **EQUESTRIAN FIGURES** (FIG. 11-18), a man and a woman, made for use as tomb furnishings, reveal more directly the robust naturalism and exuberance of figural representation during the Tang period. Accurate in proportion and lively in demeanor, the statuettes are not glazed (as is the tomb figure in FIGURE 11-19) but are “cold-painted” using pigments after firing to render details of costume and facial features.

SONG DYNASTY

A brief period of disintegration followed the fall of the Tang, but eventually China was again united, this time under the Song dynasty (960–1279). A new capital was founded at Bianjing (present-day Kaifeng), near the Yellow River. In contrast to the

outgoing confidence of the Tang, the mood during the Song was more introspective, a reflection of China’s weakened military situation. In 1126, the Jurchen tribes of Manchuria invaded China, sacked the capital, and took possession of much of the northern part of the country. Song forces withdrew south and established a new capital at Hangzhou. From this point on, the dynasty is known as the Southern Song (1127–1179), with the first portion called in retrospect the Northern Song (960–1126).

Although China’s territory had diminished, its wealth had increased because of advances in agriculture, commerce, and technology begun under the Tang. Patronage was plentiful, and the arts flourished. Song culture is noted for its refined taste and intellectual grandeur. Where the Tang had reveled in exoticism, eagerly absorbing influences from Persia, India, and Central Asia, Song culture was more self-consciously Chinese. Philosophy experienced its most creative era since the “one hundred schools” of the Zhou. Song scholarship was brilliant, especially in history, and its poetry is noted for its depth. Perhaps the finest expressions of the Song, however, are in art, especially painting and ceramics.

Under a series of ambitious and forceful Tang emperors, Chinese control once again extended over Central Asia. Goods, ideas, and influence flowed along the Silk Road. In the South China Sea, Arab and Persian ships carried on a lively trade with coastal cities. Chinese cultural influence in east Asia was so important that Japan and Korea sent thousands of students to study Chinese civilization.

Cosmopolitan and tolerant, Tang China was confident and curious about the world. Many foreigners came to the splendid new capital Chang'an (present-day Xi'an), and they are often depicted in the art of the period. A ceramic statue of a camel carrying a troupe of musicians (**fig. 11-19**) reflects the Tang fascination with the "exotic" Turkic cultures of Central Asia. The three bearded musicians (one with his back to us) are Central Asian, while the two smooth-shaven ones are Han Chinese. Bactrian, or two-humped, camels, themselves exotic Central Asian "visitors," were beasts of burden in the caravans that traversed the Silk Road. The stringed lute (which the Chinese called the *pipa*) came from Central Asia to become a lasting part of Chinese music.

Stylistically, the statue reveals a new interest in naturalism, an important trend in both painting and sculpture. Compared with the rigid, staring ceramic soldiers of the first emperor of Qin, this Tang band is alive with gesture and expression. The majestic camel throws its head back; the musicians are vividly captured in mid-performance. Ceramic figurines such as this, produced by the thousands for Tang tombs, offer glimpses into the gorgeous variety of Tang life. The statue's three-color glaze technique was a specialty of Tang ceramicists. The glazes—usually chosen from a restricted palette of amber-yellow, green, and blue—were splashed freely and allowed to run over the surface during firing to convey a feeling of spontaneity. The technique is emblematic of Tang culture itself in its robust, colorful, and cosmopolitan expressiveness.

The Silk Road had first flourished in the second century CE. A 5,000-mile network of caravan routes from the Han capital (near present-day Luoyang, Henan, on the Yellow River) to Rome, it brought Chinese luxury goods to Western markets.

The journey began at the Jade Gate (Yumen) at the westernmost end of the Great Wall, where Chinese merchants turned their goods over to Central Asian traders. Goods would change hands many more times before reaching the Mediterranean. Caravans headed first for the nearby desert oasis of Dunhuang. Here northern and southern routes diverged to skirt the vast Taklamakan Desert. At Khotan,

in western China, farther west than the area shown in **MAP 11-1**, travelers on the southern route could turn off toward a mountain pass into Kashmir, in northern India. Or they could continue on, meeting up with the northern route at Kashgar, on the western border of the Taklamakan, before proceeding over the Pamir Mountains into present-day Afghanistan. From there, travelers could head toward present-day Pakistan and India, or travel west through present-day Uzbekistan, Iran, and Iraq, arriving finally at Antioch, in Syria, on the coast of the Mediterranean. After that, land and sea routes led to Rome.



11-19 • CAMEL CARRYING A GROUP OF MUSICIANS

From a tomb near Xi'an, Shanxi. Tang dynasty, c. mid 8th century CE. Earthenware with three-color glazes, height 26 $\frac{1}{8}$ " (66.5 cm). National Museum, Beijing.

SEATED GUANYIN BODHISATTVA No hint of political disruption or religious questioning intrudes on the sublime grace and beauty of this **SEATED GUANYIN BODHISATTVA** (Fig. 11-20), carved from wood in the eleventh or twelfth century in a territory on the northern border of Song China, a region ruled by the Liao dynasty (907–1125). Bodhisattvas are represented as young princes wearing royal garments and jewelry, their finery indicative of their worldly but virtuous lives. Guanyin is the Bodhisattva of Infinite Compassion, who appears in many guises, in this case as the Water and Moon Guanyin. He sits on rocks by the sea, in

the position known as royal ease. His right arm rests on his raised and bent right knee and his left arm and foot hang down, the foot touching a lotus blossom.

PHILOSOPHY: NEO-CONFUCIANISM Song philosophers continued the process, begun during the Tang, of restoring Confucianism to dominance. In strengthening Confucian thought, they drew on Daoist and especially Buddhist ideas, even as they openly rejected Buddhism itself as foreign. These innovations provided Confucianism with a new metaphysical aspect, allowing it



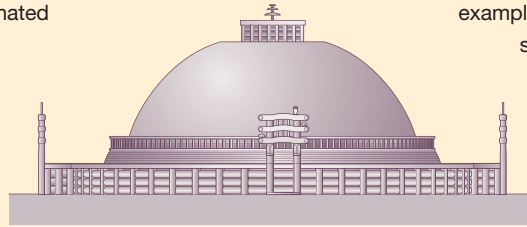
11-20 • SEATED GUANYIN BODHISATTVA

Liao dynasty, 11th–12th century CE (the painting and gilding were restored in the 16th century). Wood with paint and gold, 95" × 65" (241.3 × 165.1 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase, William Rockhill Nelson Trust (34–10)

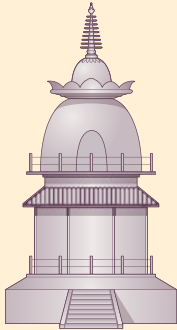
ELEMENTS OF ARCHITECTURE | Pagodas

Pagodas developed from Indian stupas as Buddhism spread northeast along the Silk Road. Stupas merged with the watchtowers of Han-dynasty China in multi-storied stone or wood structures with projecting tiled roofs. This transformation culminated in wooden pagodas with upward-curving roofs supported by elaborate bracketing

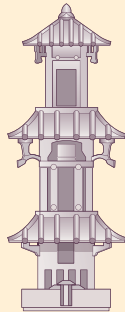
in China, Korea, and Japan. Buddhist pagodas retain the axis mundi masts of stupas. Like their South Asian prototypes, early East Asian pagodas were symbolic rather than enclosing structures. Later examples often provided access to the ground floor and sometimes to upper levels.



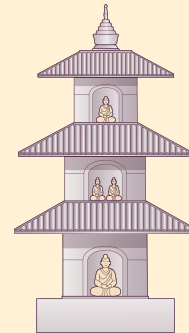
early stupa
India, 2nd century BCE



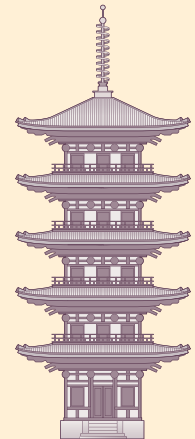
later stupa
Central Asia,
5th–6th century CE




watchtower
China, Han dynasty,
c. 206 BCE–220 CE



stone pagoda
northwestern China,
c. 5th century CE



wooden pagoda
Japan, 7th century CE

 **Watch** an architectural simulation about pagodas on myartslab.com

to propose a richer, all-embracing explanation of the universe. This new synthesis of China's three main paths of thought is called Neo-Confucianism.

Neo-Confucianism teaches that the universe consists of two interacting forces known as *li* (principle or idea) and *qi* (matter). All pine trees, for example, consist of an underlying *li* we might call “Pine Tree Idea” brought into the material world through *qi*. All the *li* of the universe, including humans, are but aspects of an eternal first principle known as the Great Ultimate (*taiji*), which is completely present in every object. Our task as human beings is to rid our *qi* of impurities through education and self-cultivation so that our *li* may realize its oneness with the Great Ultimate. This lifelong process resembles the striving to attain buddhahood, and, if we persist in our attempts, one day we will be enlightened—the term itself comes directly from Buddhism.

NORTHERN SONG PAINTING

Neo-Confucian ideas found visual expression in art, especially in landscape, which became the most highly esteemed subject for painting. Northern Song artists studied nature closely to master its many appearances: the way each species of tree grows; the distinctive character of each rock formation; the changes of the seasons; the myriad birds, blossoms, and insects. This passion for

descriptive detail was the artist's form of self-cultivation; mastering outward forms showed an understanding of the principles behind them.

Yet despite the convincing accumulation of detail, Song landscape paintings do not record a specific site. The artist's goal was to paint the eternal essence of “mountain-ness,” for example, not to reproduce the appearance of a particular mountain. Painting landscapes required artists to orchestrate their cumulative understanding of *li* in all its aspects—mountains and rocks, streams and waterfalls, trees and grasses, clouds and mist. A landscape painting thus expressed the desire for the spiritual communion with nature that was the key to enlightenment. As the tradition progressed, landscape also became a vehicle for conveying human emotions, even for speaking indirectly of one's own deepest feelings.

In the earliest times, art had reflected the mythocentric worldview of the ancient Chinese. Later, as religion came to dominate people's lives, the focus of art shifted, and religious images and human actions became important subjects. Subsequently, during the Song dynasty, artists developed landscape as the chief means of expression, preferring to avoid direct depiction of the human condition and to convey ideals in a symbolic manner. Chinese artistic expression thus moved from the mythical, through the religious and ethical, and finally to the philosophical and aesthetic.



11-21 • Fan Kuan TRAVELERS AMONG MOUNTAINS AND STREAMS

Northern Song dynasty, early 11th century CE. Hanging scroll with ink and colors on silk, height 6'9½" (2.06 m). National Palace Museum, Taipei, Taiwan, Republic of China.

FAN KUAN One of the first great masters of Song landscape was the eleventh-century painter Fan Kuan (active c. 990–1030 CE), whose surviving major work, **TRAVELERS AMONG MOUNTAINS AND STREAMS**, is regarded as one of the great monuments of Chinese art (FIG. 11-21). The work is physically large—almost 7 feet high—but the sense of monumentality also

radiates from the composition itself, which makes its impression even when much reduced.

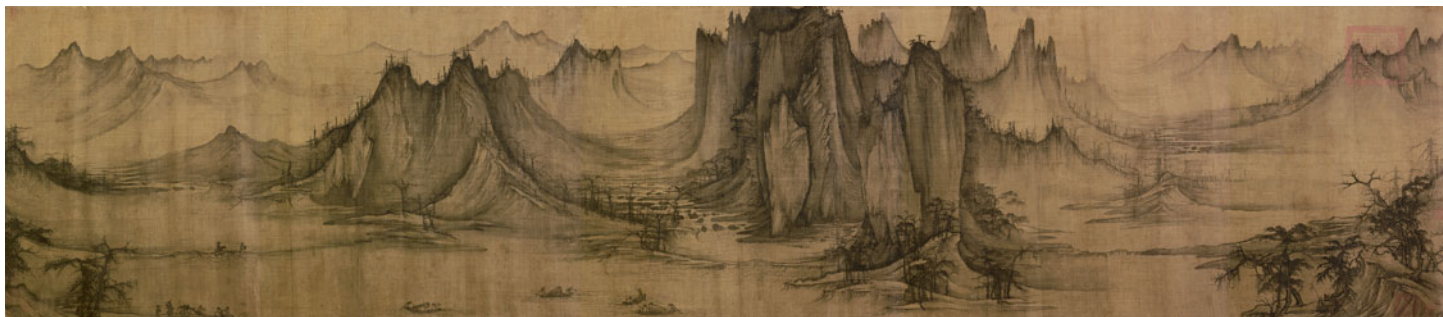
The composition unfolds in three stages, comparable to three acts of a drama. At the bottom a large, low-lying group of rocks, taking up about one-eighth of the picture surface, establishes the extreme foreground. The rest of the landscape pushes back from this point. In anticipating the shape and substance of the mountains to come, the rocks introduce the main theme of the work, much as the first act of a drama introduces the principal characters. In the middle ground, travelers and their mules are coming from the right. Their size confirms our human scale—how small we are, how vast is nature. This middle ground takes up twice as much picture surface as the foreground, and, like the second act of a play, shows variation and development. Instead of a solid mass, the rocks here are separated into two groups by a waterfall that is spanned by a bridge. In the hills to the right, the rooftops of a temple stand out above the trees.

Mist veils the transition to the background, with the result that the mountain looms suddenly. This background area, almost twice as large as the foreground and middle ground combined, is the climactic third act of the drama. As our eyes begin their ascent, the mountain solidifies. Its ponderous weight increases as it billows upward, finally bursting into the sprays of energetic brushstrokes that describe the scrubby growth on top. To the right, a slender waterfall plummets, not to balance the powerful upward thrust of the mountain but simply to enhance it by contrast. The whole painting, then, conveys the feeling of climbing a high mountain, leaving the human world behind to come face to face with the Great Ultimate in a spiritual communion.

All the elements are depicted with precise detail and in proper scale. Jagged brushstrokes describe the contours of rocks and trees and express their rugged character. Layers of short, staccato strokes (translated as “raindrop texture” from the Chinese) accurately mimic the texture of the rock surface. Spatial recession from foreground through middle ground to background is logically and convincingly handled.

Although it contains realistic details, the landscape represents no specific place. In its forms, the artist expresses the ideal forms behind appearances; in the rational, ordered composition, he expresses the intelligence of the universe. The arrangement of the mountains, with the central peak flanked by lesser peaks on each side, seems to reflect both the ancient Confucian notion of social hierarchy, with the emperor flanked by his ministers, and the Buddhist motif of the Buddha with bodhisattvas at his side. The landscape, a view of nature uncorrupted by human habitation, expresses a kind of Daoist ideal. Thus we find the three strains of Chinese thought united, much as they are in Neo-Confucianism itself.

The ability of Chinese landscape painters to take us out of ourselves and to let us wander freely through their sites is closely linked to the avoidance of perspective as it is understood in the West. Fifteenth-century European painters, searching for fidelity to



11-22 • Xu Daoning SECTION OF FISHING IN A MOUNTAIN STREAM

Northern Song dynasty, mid 11th century CE. Handscroll with ink on silk, 19" × 6'10" (48.9 cm × 2.09 m).

The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase, William Rockhill Nelson Trust (33-1559)

appearances, developed a scientific system for recording exactly the view that could be seen from a single, stable vantage point. The goal of Chinese painting is precisely to avoid such limits and show a totality beyond what we are normally given to see. If the ideal for centuries of Western painters was to render what can be seen from a fixed viewpoint, that of Chinese artists was to reveal nature through a distant, all-seeing, and mobile viewpoint.

XU DAONING This sense of shifting perspective is clearest in the handscroll, where our vantage point changes constantly as we move through the painting. One of the finest handscrolls to survive from the Northern Song is **FISHING IN A MOUNTAIN STREAM** (FIG. 11-22), a painting executed in the middle of the eleventh century by Xu Daoning (c. 970–c. 1052). Starting from a thatched hut in the right foreground, we follow a path that leads to a broad, open view of a deep vista dissolving into distant mists and mountain peaks. (Remember that viewers observed only a small section of the scroll at a time. To mimic this effect, use two pieces of paper to frame a small viewing area, then move them slowly leftward.) Crossing over a small footbridge, we are brought back to the foreground with the beginning of a central group of high mountains that show extraordinary shapes. Again our path winds back along the bank, and we have a spectacular view of the highest peaks from another small footbridge the artist has placed for us. At the far side of the bridge, we find ourselves looking up into a deep valley, where a stream lures our eyes far into the distance. We can imagine ourselves resting for a moment in the small pavilion halfway up the valley on the right. Or perhaps we may spend some time with the fishers in their boats as the valley gives way to a second, smaller group of mountains, serving both as an echo of the spectacular central group and as a transition to the painting's finale, a broad, open vista. As we cross the bridge here, we meet travelers coming toward us who will have our experience in reverse. Gazing out into the distance and reflecting on our journey, we again feel that sense of communion with nature that is the goal of Chinese artistic expression.

Such handscrolls have no counterpart in the Western visual arts and are often compared instead to the tradition of Western

music, especially symphonic compositions. Both are generated from opening motifs that are developed and varied, both are revealed over time, and in both our sense of the overall structure relies on memory, for we do not see the scroll or hear the composition all at once.

ZHANG ZEDUAN The Northern Song fascination with precision extended to details within landscape. The emperor Hui-zong, whose copy of *Ladies Preparing Newly Woven Silk* was seen in FIGURE 11-17, gathered around himself a group of court painters who shared his passion for quiet, exquisitely detailed, delicately colored paintings of birds and flowers. Other painters specialized in domestic and wild animals, still others in palaces and buildings. One of the most spectacular products of this passion for observation is **SPRING FESTIVAL ON THE RIVER**, a long handscroll painted in the late eleventh or early twelfth century by Zhang Zeduan, an artist connected to the court (FIG. 11-23). Beyond its considerable visual delights, the painting is also a valuable record of daily life in the Song capital.

The painting depicts a festival day when local inhabitants and visitors from the countryside thronged the streets. One high point is the scene reproduced here, which takes place at the Rainbow Bridge. The large boat to the right is probably bringing goods from the southern part of China up the Grand Canal that ran through the city at that time. The sailors are preparing to pass beneath the bridge by lowering the sail and taking down the mast. Excited figures on ship and shore gesture wildly, shouting orders and advice, while a noisy crowd gathers at the bridge railing to watch. Stalls on the bridge are selling food and other merchandise; wine shops and eating places line the banks of the canal. Everyone is on the move. Some people are busy carrying goods, some are shopping, some are simply enjoying themselves. Each figure is splendidly animated and full of purpose; the depiction of buildings and boats is highly detailed, almost encyclopedic.

Little is known about the painter Zhang Zeduan other than that he was a member of the scholar-official class, the highly educated elite of imperial China. His painting demonstrates skill in the fine-line architectural drawing called *jiehua* ("ruled-line") painting.



11-23 • Zhang Zeduan SECTION OF SPRING FESTIVAL ON THE RIVER

Northern Song dynasty, late 11th–early 12th century CE. Handscroll with ink and colors on silk, 9½" × 7'4" (24.8 cm × 2.28 m). The Palace Museum, Beijing.

Interestingly, some of Zhang Zeduan's peers were already beginning to cultivate quite a different attitude toward painting as a form of artistic expression, one that placed overt display of technical skill at the lowest end of the scale of values. This emerging scholarly aesthetic, developed by China's literati, later came to dominate Chinese thinking about art.

SOUTHERN SONG PAINTING AND CERAMICS

Landscape painting took a very different course after the fall of the north to the Jurchen in 1127, and the removal of the court to its new southern capital in Hangzhou.

XIA GUI A new sensibility is reflected in the extant portion of **TWELVE VIEWS OF LANDSCAPE** (FIG. 11-24) by Xia Gui (fl. c. 1195–1235), a member of the newly established Academy of Painters. In general, academy members continued to favor such subjects as birds and flowers in the highly refined, elegantly colored court style patronized earlier by Huizong (see FIG. 11-17). Xia Gui, however, was interested in landscape and cultivated his own style. Only the last four of the 12 views that originally made

up this long handscroll have survived, but they are enough to illustrate the unique quality of his approach.

In contrast to the majestic, austere landscapes of the Northern Song painters, Xia Gui presents an intimate and lyrical view of nature. Subtly modulated, carefully controlled ink washes evoke a landscape veiled in mist, while a few deft brushstrokes suffice to indicate the details showing through the mist—the grasses growing by the bank, the fishers at their work, the trees laden with moisture, the two bent-backed figures carrying their heavy loads along the path that skirts the hill. Simplified forms, stark contrasts of light and dark, asymmetrical composition, and great expanses of blank space suggest a fleeting world that can be captured only in glimpses. The intangible has more presence than the tangible. By limiting himself to a few essential details, the painter evokes a deep feeling for what lies beyond.

This development in Song painting from the rational and intellectual to the emotional and intuitive, from the tangible to the intangible, had a parallel in philosophy. During the late twelfth century, a new school of Neo-Confucianism called School of the Mind insisted that self-cultivation could be achieved through

11-24 • Xia Gui SECTION OF TWELVE VIEWS OF LANDSCAPE

Southern Song dynasty, early 13th century CE. Handscroll with ink on silk, height 11" (28 cm); length of extant portion 7'7½" (2.31 m). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase, William Rockhill Nelson Trust (32–159/2)



contemplation, which might lead to sudden enlightenment. The idea of sudden enlightenment may have come from Chan Buddhism, better known in the West by its Japanese name, Zen. Chan Buddhists rejected formal paths to enlightenment such as scripture, knowledge, and ritual, in favor of meditation and techniques designed to “short-circuit” the rational mind. Xia Gui’s painting seems to suggest this intuitive approach.

The subtle and sophisticated paintings of the Song were created for a highly cultivated audience who were equally discerning in other arts such as ceramics. Building on the considerable accomplishments of the Tang, Song potters achieved a technical and aesthetic perfection that has made their wares models of excellence throughout the world. Like their painter contemporaries, Song potters turned away from the exuberance of Tang styles to create more quietly beautiful pieces.


GUAN WARE Among the most prized of the many types of Song ceramics is Guan ware, made mainly for imperial use (**FIG. 11-25**). The everted lip, high neck, and rounded body of this simple vessel show a strong sense of harmony. Enhanced by a lustrous grayish-blue glaze, the form flows without break from base to lip, evoking an introspective quality as eloquent as the blank spaces in Xia Gui’s painting. The aesthetic of the Song is most evident in the crackle pattern on the glazed surface. The crackle technique was probably discovered accidentally, but came to be used deliberately in some of the most refined Song wares. In the play of irregular, spontaneous crackles over a perfectly regular, perfectly planned form we can sense the same spirit that hovers behind the self-effacing virtuosity and freely intuitive insights of Xia Gui’s landscape.

In 1279 the Southern Song dynasty fell to the conquering forces of the Mongol leader Kublai Khan (1215–1294). China was subsumed into the vast Mongol empire. Mongol rulers founded the Yuan dynasty (1279–1368), setting up their capital in the northeast in what is now Beijing. Yet the cultural center of China remained in the south, in the cities that rose to prominence during the Song, especially Hangzhou. This separation of political and cultural centers, coupled with a lasting resentment toward “barbarian” rule, created the climate for later developments in Chinese art.



11-25 • GUAN WARE VESSEL

Southern Song dynasty, 13th century CE. Gray stoneware with crackled grayish-blue glaze, height 6 $\frac{7}{8}$ " (16.8 cm). Percival David Foundation of Chinese Art, British Museum, London.

 **Watch** a video about the process of ceramic making on myartslab.com



THE ARTS OF KOREA

Set between China and Japan, Korea occupies a peninsula in northeast Asia. Inhabited for millennia, the peninsula gave rise to a distinctively Korean culture during the Three Kingdoms period.

THE THREE KINGDOMS PERIOD

Traditionally dated 57 BCE–668 CE, the Three Kingdoms period saw the establishment of three independent nation-states: Silla in the southeast, Baekje in the southwest, and Goguryeo in the north. Large tomb mounds built during the fifth and sixth centuries are enduring monuments of this period.

A GOLD HEADDRESS The most spectacular items recovered from these tombs are trappings of royal authority (FIG. 11-26). Made expressly for burial, this elaborate crown was assembled from cut pieces of thin gold sheet, held together by gold wire.



11-26 • CROWN

From the Gold Crown Tomb, Gyeongju, North Gyeongsang Province, Korea. Three Kingdoms period, Silla kingdom, probably 6th century CE. Gold with jadeite ornaments, height 17½" (44.5 cm). National Museum of Korea, Seoul, Republic of Korea.



11-27 • CEREMONIAL STAND WITH SNAKE, ABSTRACT, AND OPENWORK DECORATION

Reportedly recovered in Andong, North Gyeongsang Province, Korea. Three Kingdoms period, Silla kingdom, 5th–6th century CE. Gray stoneware with combed, stamped, applied, and openwork decoration and with traces of natural ash glaze, height 23⅞" (58.7 cm). Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts. Partial gift of Maria C. Henderson and partial purchase through the Ernest B. and Helen Pratt Dane Fund for the Acquisition of Oriental Art (1991.501)

Spangles of gold embellish the crown, as do comma-shaped ornaments of green and white jadeite—a form of jade mineralogically distinct from the nephrite prized by the early Chinese. The tall, branching forms rising from the crown's periphery resemble trees and antlers. Within the crown is a conical cap woven of narrow strips of sheet gold and ornamented with appendages that suggest wings or feathers.

HIGH-FIRED CERAMICS The tombs have also yielded ceramics in abundance. Most are containers for offerings of food placed in the tomb to nourish the spirit of the deceased. These items generally are of unglazed stoneware, a high-fired ceramic that is impervious to liquids, even without glaze.

The most imposing ceramic shapes are tall **STANDS** (FIG. 11-27), typically designed as a long, cylindrical shaft set on a



11-28 • BODHISATTVA SEATED IN MEDITATION

Korea. Three Kingdoms period, probably Silla kingdom, early 7th century CE. Gilt bronze, height 35⁷/₈" (91 cm). National Museum of Korea, Seoul, Republic of Korea (formerly in the collection of the Toksu Palace Museum of Fine Arts, Seoul).

bulbous base and used to support round-bottomed jars. Cut into the moist clay before firing, their openwork apertures lighten what otherwise would be rather ponderous forms. Although few examples of Three Kingdoms ceramics exhibit surface ornamentation, other than an occasional combed wave pattern or an incised configuration of circles and **chevrons** (v-shapes), here snakes inch their way up the shaft of the stand.

A BODHISATTVA SEATED IN MEDITATION Buddhism was introduced into the Goguryeo kingdom from China in 372 CE and into Baekje by 384. Although it probably reached Silla in the second half of the fifth century, Buddhism gained recognition as the official religion of the Silla state only in 527.

At first, Buddhist art in Korea imitated Chinese examples. By the late sixth century, however, Korean sculptors had created a distinctive style, exemplified by a magnificent gilt-bronze image of a bodhisattva (probably the bodhisattva Maitreya) seated in meditation that likely dates to the early seventh century (**FIG. 11-28**). Although the pose derives from late sixth-century Chinese sculpture, the slender body, elliptical face, elegant drapery folds, and trilobed crown are distinctly Korean.

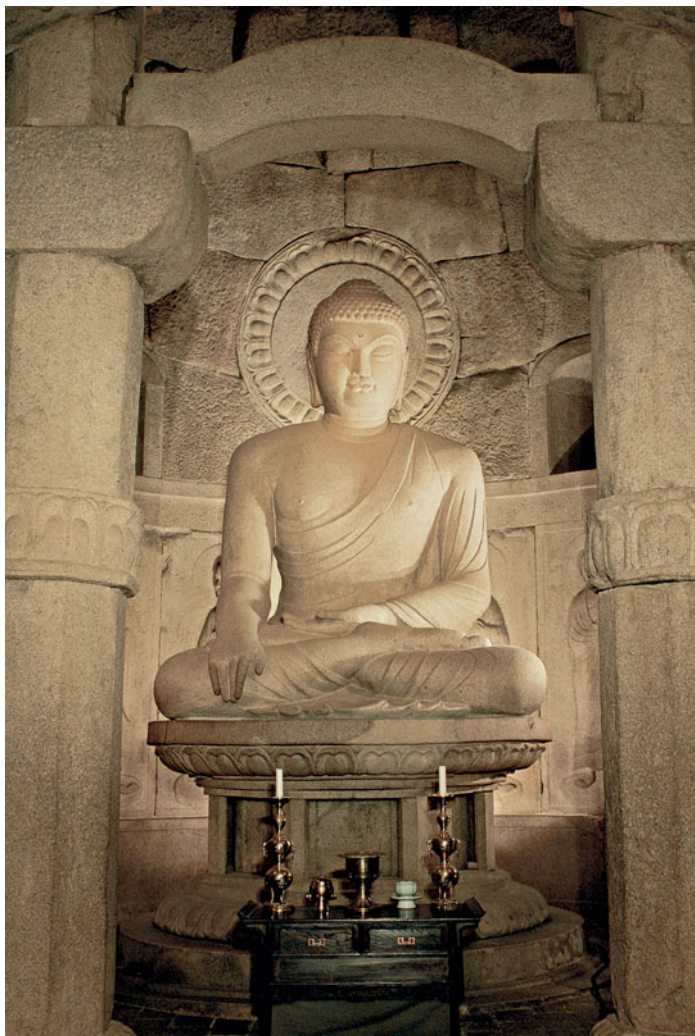
Buddhism was introduced to Japan from Korea—from the Baekje kingdom, according to literary accounts. In fact, historical sources indicate that numerous Korean sculptors were active in Japan in the sixth and seventh centuries; several early masterpieces of Buddhist art in Japan show pronounced Korean influence (see **FIG. 12-6**).

THE UNIFIED SILLA PERIOD

In 660, the Silla kingdom conquered Baekje, and, in 668, through an alliance with Tang-dynasty China, it vanquished Goguryeo, uniting the peninsula under the rule of the Unified Silla dynasty, which lasted until 935. Buddhism prospered under Unified Silla, and many large, important temples were erected in and around Gyeongju, the Silla capital.

SEOKGURAM The greatest monument of the Unified Silla period is Seokguram, an artificial cave-temple constructed under royal patronage atop Mount Toham, near Gyeongju. The temple is modeled after Chinese cave-temples of the fifth, sixth, and seventh centuries, which were in turn inspired by the Buddhist cave-temples of India.

Built in the mid eighth century of cut blocks of granite, Seokguram consists of a small rectangular antechamber joined by a narrow vestibule to a circular main hall with a domed ceiling. More than 11 feet in height, a huge seated Buddha dominates the main hall (**FIG. 11-29**). Seated on a lotus pedestal, the image represents the historical Buddha Shakyamuni at the moment of his enlightenment, as indicated by his earth-touching gesture, or *bhumisparsha mudra*. The full, taut forms, diaphanous drapery, and anatomical details of his chest relate this image to eighth-century Chinese sculptures. Exquisitely carved low-relief images of bodhisattvas



11-29 • SEATED SHAKYAMUNI BUDDHA

Seokguram Grotto, near Gyeongju, North Gyeongsang Province, Korea. Unified Silla period, c. 751 CE. Granite, height of Buddha 11'2½" (3.42 m).

The Buddha's hands are in the *bhumisparsa mudra*, the earth-touching gesture symbolizing his enlightenment).

and lesser deities grace the walls of the antechamber, vestibule, and main hall.

GORYEYO DYNASTY

Established in 918, the Goryeo dynasty eliminated the last vestiges of Unified Silla rule in 935; it would continue until 1392, ruling from its capital at Gaeseong—to the northwest of present-day Seoul and now in North Korea. A period of courtly refinement, the Goryeo dynasty is best known for its celadon-glazed ceramics.

CELADON-GLAZED CERAMICS The term **celadon** refers to a high-fired, transparent glaze of pale bluish-green hue, typically applied over a pale gray stoneware body. Chinese potters invented celadon glazes and had initiated the continuous production of celadon-glazed wares as early as the first century CE. Korean pot-

ters began to experiment with such glazes in the eighth and ninth centuries, and soon the finest Goryeo celadons rivaled the best Chinese court ceramics. Although these wares were used by people of various socioeconomic classes during the Goryeo dynasty, the finest examples went to the palace, to nobles, or to powerful Buddhist clergy.

Prized for their classic simplicity, eleventh-century Korean celadons often have little decoration, but during the twelfth century potters added incised, carved, or molded embellishments, either imitating those of contemporary Chinese ceramics or exploring new styles and techniques of ornamentation. Most notable among their inventions was inlaid decoration, in which black and white slips, or finely ground clays, were inlaid into the intaglio lines of decorative elements incised or stamped in the clay body, creating underglaze designs in contrasting colors, as seen in a bottle (FIG. 11-30) displaying three different pictorial scenes inlaid in black and



11-30 • MAEBYEONG BOTTLE WITH DECORATION OF BAMBOO AND BLOSSOMING PLUM TREE

Korea. Goryeo dynasty, late 12th–early 13th century CE. Inlaid celadon ware: light gray stoneware with decoration inlaid with black and white slips under celadon glaze, height 13¼" (33.7 cm). Tokyo National Museum, Tokyo, Japan. (TG-2171)



**11-31 • SEATED WILLOW-BRANCH GWANSE'EUM BOSAL
(THE BODHISATTVA AVALOKITESHVARA)**

Korea. Goryeo dynasty, late 14th century CE. Hanging scroll with ink, colors, and gold pigment on silk, height 62½" (159.6 cm). Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts. Bequest of Grenville L. Winthrop (1943.57.12)

white slips. The scene shown here depicts a clump of bamboo growing at the edge of a lake, the stalks intertwined with the branches of a blossoming plum tree (which flowers in late winter, before sprouting leaves). Geese swim in the lake and butterflies flutter above, linking the several scenes around the bottle. Called *maebyeong* ("plum bottle"), such broad-shouldered vessels were used as storage jars for wine, vinegar, and other liquids. A small, bell-shaped cover originally capped the bottle, protecting its contents and complementing its curves.

BUDDHIST PAINTING Buddhism, the state religion of Goryeo, enjoyed royal patronage, allowing many temples to commission the very finest architects, sculptors, and painters. The most sumptuous Buddhist works produced during the Goryeo period were paintings. Wrought in ink and colors on silk, a fourteenth-century hanging scroll (FIG. 11-31) depicts Gwanse'eum Bosal (whom the Chinese called Guanyin), the bodhisattva of compassion. The rich colors and gold pigment reflect the luxurious taste of the period. Numerous paintings of this type were exported to Japan, where they influenced the course of Buddhist painting.

THINK ABOUT IT

- 11.1** To what extent is naturalism—the artistic goal of reproducing the visual appearance of the natural world a motivating force in the developing history of early Chinese and Korean art?
- 11.2** Compare and contrast the Chinese seated Guanyin bodhisattva (FIG. 11-20) and the Korean bodhisattva seated in meditation (FIG. 11-28). Define the meaning of bodhisattva, and examine how the artists gave visual expression to the deity's attributes.
- 11.3** Summarize the main tenets of Confucianism. Then select a work from the chapter that gives visual form to Confucian philosophy and explain how it does so.
- 11.4** Select one of the Song-era Chinese landscape paintings included in the chapter. Describe it carefully and explain how it may embody philosophical or religious ideals.

CROSSCURRENTS



FIG. 3-3



FIG. 11-1

These two imposing complexes from Egypt and China are royal tombs. Explain how they represent the political stature of the entombed and the beliefs of their cultures.

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